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NINO PISANO

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IT is impossible to visualize Pisa apart from the charm of Nino Pisano's art. Niccolo Pisano's pulpit awakens our amazement by the classical splendour of its monumental forms; Giovanni's exuberant masterpiece in the cathedral fascinates us by the dramatic vigor of its conception, but it remains for the tender, feminine figures of Nino Pisano to sum up the charm which the Gothic sculptures of the Pisan churches exercise on our imagination — Santa Caterina, whose choir is dominated by the wonderful group of the Annunciation and whose entrance wall contains the splendid Saltarelli tomb or Santa Maria della Spina, the exquisite example of Gothic architecture, whose interior is dominated by the two extraordinarily beautiful Madonnas by Nino. In the Campo Santo it is Nino's art which lends importance to one of the two chapels, and from the gables of the cathedral roof one of the most charming Madonnas of his style smiles down on us.

Nino Pisano may be described as Italy's most typically Gothic sculptor. It is true that Tuscany was richly dowered with sculptors during this period — from Giovanni Pisano to Ghiberti — but no other

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master was in such perfect temperamental accord with the essentials of Gothic art — its aristocratic temper, its cheerful worldliness, the harmony and rhythm of its forms and lines.

Tuscany's first exponent of the Gothic style, Giovanni Pisano, was possessed of a powerful individuality which drove him toward a hard angular outline essentially foreign to the Gothic. The figures of Andrea Pisano, whose lyrical and rhythmic qualities show a true Gothic feeling, are too homely and solid to correspond entirely with the original French conception, and, if we confine ourselves to Florence, the middle and the end of the century saw with Orcagna and his followers the development of an increasingly heavy and realistic style which, as it grew farther and farther from the aristocratic and arbitrary French ideal, assumed ever more strongly original Italian bourgeois forms.

Nino brings to a close the first great century of Pisan sculpture, which begins about 1260 with Niccolo Pisano, and ends with Nino's death around 1368. His style persisted in Pisa for several generations thereafter, but of still greater importance was his influence on Florence where masters like Alberto di Arnoldi imitated him, and where his rhythmic feeling was perpetuated in the art of Ghiberti and Luca della Robbia. No less important was the influence he exercised on Venetian sculpture through his last masterpiece executed for San Giovanni e Paolo in Venice. In a more general sense Nino's importance in the history of Italian art lies in his incomparably harmonious conceptions and his high feeling for beauty. He is the first of those artists whom we encounter again and again during the great epochs of Italian art who fascinate us through the serene sweetness of their natures, and the complete harmony of their artistic expression — that series of artists who in sculpture culminate in Luca della Robbia and in painting with Raffael.

Because Nino Pisano is usually named as the last of a series of great sculptors — Niccolo, Giovanni and Andrea Pisano — and because we are accustomed to believe that in such sequence the line of achievement tends downward, Nino has not always been accorded his just place by the critics.¹ The obvious comparison which might be made with the last of the Della Robbia family in the next century is, however, by no means apt in his instance. In the case of the Pisani, we are not dealing with one family as we are with the Della Robbias, but with

¹ The documents referring to the life of Nino Pisano are published by I. B. Supino, *Arte Pisana*, 1904. A. Venturi (*Storia dell' Arte Italiana*, vol. IV, 1906) gives the most complete list of Nino's works up to this date.

two distinct artist families. Giovanni, as is well known, was Niccolo's son. But Andrea, the father of Nino, and his much less gifted brother Tommaso, bore no relationship to Giovanni Pisano, and as far as artistic relationship with him is concerned we have heretofore had little information. Then, too, Nino, unlike Giovanni della Robbia, was not an "end of the century" master in whose work we can establish a weakening of the forces, in accordance with the rules of growth and decline in the beginning and end of the century which govern the great epochs of Italian art. His years of activity fall approximately in the middle of the century. Several of his masterpieces were created as early as the fourth decade of the fourteenth century and lie, if we compare them with contemporary painting, between the late work of the Lorenzetti and the appearance of the Master of the Triumph of Death and of Antonio Veneziano in the Campo Santo in Pisa.

It must be admitted, however, that the stream which gushed forth in the art of Niccolo Pisano, and foamed passionately onward in that of Giovanni, no longer evinced in the successor of the milder Andrea the driving force of its beginnings, but flowed peacefully forward in a calmer channel. Nino was far more limited in his creative range than his predecessors in Pisa. He preferred above all else to make individual statues of the Madonna. His tender, lyric spirit rang the changes on variations of the same theme. The harmony of his nature and his feeling for true beauty of line and proportion, however, more than compensated for any lack of richly imaginative qualities in his work and he appeals to us as one of the most perfectly balanced personalities of Italian sculpture. His spiritual characteristics are allied to an incomparable technique, a wonderfully fine treatment of the marble surface in which he was practically unique in the Trecento and to be compared only to Desiderio da Settignano in the Quattrocento.

Nino Pisano was the pupil of his father Andrea, and is supposed to have worked with him on the bronze doors of the Baptistry in Florence which were executed between 1329 and 1331.² The most superficial comparison of any of his authenticated works with the figures of Andrea's bronze doors with their free and rhythmic lines and gracious attitudes, proves how closely Nino's art is related to his father's. If Nino really did collaborate on the bronze doors, we could hardly expect an independent expression of his art if we agree with Supino in setting the date of Andrea's birth in the year 1290, and Nino's around 1315.

² The documents are reprinted in K. Frey's Vasari edition, vol. I, 1911.

If we observe that the proportions of the figures on the lower portion of the bronze doors — which were probably the last to be completed — are more elongated, it is more likely that we are dealing here with a later phase of Andrea's development than with a modification introduced by Nino. The style of Nino's figures shows indeed more slender proportions than the solid and powerful forms which usually characterize Andrea's, but this could be explained partly by the fact that he must have been his father's pupil just at the time when Andrea modified his style in accordance with the progressing French influence.

In any event, we can trace a close relationship between several of the Madonna statues attributed to Nino and individual allegorical figures in the reliefs on the bronze doors, and the question arises if these marble statues are not perchance the work of Andrea? This applies particularly to the charming statuette in the Berlin Museum in which the head of the Child has been restored, and which, for purposes of comparison, I have illustrated beside one of the reliefs of the bronze doors (Figs. 1, 2). The proportions, the outlines, the type of the features, and the structure of the hands all show striking resemblance. The soft folds of the drapery which almost conceal the feet and the simplification of the rear aspect seem to indicate a comparatively early origin (the thirties of the fourteenth century), whereas in Nino's later and fully authenticated Madonnas the folds of the drapery fall downward with a firmer line and the fore part of the foot emerges more clearly. The rear aspect, too, shows in Nino's later works a richer, more complicated treatment of the draperies. Several sculptures in Pisa, regarding whose attribution one may hesitate between Andrea and Nino, further prove how close a relationship existed between the work of father and son. For instance, the wonderful relief of St. Martin on the facade of San Martino (Fig. 4) which is attributed now to one, now to the other,³ seems to me unquestionably the work of Andrea. The shorter, more compact proportions of the figures, the broad, rectangular outline of the Saint's face with its beautiful almond-shaped eyes, the sterner, less amiable expression — for which we have many points of comparison in the bronze doors and the reliefs of the Campanile where we also find similar delineations of the horse's body in large, compact forms, with the same mannered treatment of the mane

³ Supino ascribes it to Nino; Venturi hesitates between Nino and Andrea; the "Cicerone" remarks that it stands in close relationship to Andrea's work; Volbach (*Handbuch fuer Kunsthissenschaft*, 1923) includes it tentatively in his survey of Nino's art and points out relationships with the sculptures of Orvieto cathedral — which had been independently remarked by me some time previously.



FIG. 1. ANDREA PISANO: RELIEF FROM THE BRONZE DOOR
Baptistry, Florence



FIG. 2. NINO (ANDREA?)
PISANO:
MADONNA STATUETTE
Museum, Berlin



FIG. 3. NICOLA DI NUTO:
DETAIL FROM RELIEF ON
FAÇADE AT ORVIETO
CATHEDRAL



FIG. 4. ANDREA PISANO: ST. MARTIN AND THE BEGGAR.
MARBLE RELIEF
S. Martino, Pisa



(for example in the *Theatrica* relief), all point clearly to Andrea. The date, too, attributed to the relief in the somewhat confused story of the building of the church of San Martino according to Supino — around 1332 — would point to Andrea rather than to Nino.

The relief of St. Martin is not only a work of great intrinsic artistic importance, it is stylistically highly revealing of the influences which governed Andrea's art, and through him that of his son Nino — influences which lent to his art that tenderer character which divided it so clearly from the art of Giovanni Pisano. There can be no question but that the creator of the St. Martin relief had known and studied the reliefs on the facade of Orvieto cathedral-reliefs which rank among the most perfect expressions of the Sienese spirit. The likeness between the two prophets seen in right profile in the section of the Orvieto relief which I have illustrated (Fig. 3) and the figure of the beggar in the St. Martin relief can hardly be accidental. The oblique postures, the out-thrust heads, the long wavy hair, the manner in which the cloak enfolds the figure, and the long, articulated fingers resemble each other closely in these two works. Above all, however, the mood of the St. Martin relief is in close harmony with the mild and tender Sienese spirit of the Orvieto relief.

Some of the compositions on the bronze doors establish just as clearly that Andrea Pisano was familiar with the Orvieto reliefs. This relationship which has long been recognized has been explained not very convincingly by the supposition that Francesco Talenti, a master of Florentine origin who occupied a quite subordinate position in Orvieto where he is mentioned in 1325, played the part of intermediary and that the Sienese master of the Orvieto facade had collaborators in the workshop of Andrea Pisano.⁴ At the time when the Orvieto reliefs were executed, however, between 1320 and 30, Andrea Pisano had no atelier in Florence, as it was not until 1329 that this master was called from Pisa for the execution of the bronze doors. The much more probable explanation, which is confirmed by the style of the St. Martin reliefs, is that Andrea Pisano was very familiar with the Orvieto reliefs and through them came into intimate touch with the tender spirit of Sienese art.

It is thus that we may explain the break in tradition which occurred in Pisa between the wildly dramatic art of Giovanni Pisano, and the delicate lyric art of Andrea. This was brought about by the influence

⁴ A. Venturi, *Storia dell' Arte Italiana*. IV, page 325.

exerted over Andrea by Sienese art which during the second and third decades of the fourteenth century attained to a position of commanding importance in the field of sculpture and painting in Tuscany—and indeed in all Italy.

This new style which permeates Andrea's reliefs as exemplified by the bronze doors and the Campanile in Florence, and by the St. Martin relief in Pisa bears a closer relationship to Siena than to Pisa. Not, to be sure, so much to the reliefs of the Orvieto facade, which on their side are still reminiscent of the conceptions of Giovanni Pisano, as to the style of the Sienese masters Agnolo di Ventura and Agostino di Giovanni or Tino di Camaino. To establish a direct connection between Andrea's relief style and Giovanni Pisano's which has often been attempted, is hardly possible if we compare the compositions of the bronze doors with the reliefs on Giovanni Pisano's pulpits.

There is no trace in Andrea's work of the crowding, of the inextricably mingled wild movement, of the angular gestures and attenuated figures which we encounter in Giovanni's reliefs. Andrea restricts his compositions to a few figures and the treatment is quiet and symmetrically planned. The comfortably plump figures move in a long swinging rhythm and the empty space behind them play an important role.

Andrea's conception differs materially, however, from the style of the Orvieto reliefs, as a comparison of the St. Martin relief and the compositionally related reliefs in Orvieto proves. The conception of the Orvieto master is much more pictorial and therein stands closer to Giovanni Pisano than to Andrea. In the Pisan relief the background is empty and the figures emerge in clear, plastic relief. In Orvieto it is invaded by broken ground and the outlines of the restlessly conceived figures merge unclearly into the structure of the background. The treatment of the garments is more varied and in the portrayal of the nude figures the muscular development is clearly brought out. In place of Andrea's clear, plastic conception the Orvieto master offers a lively play of light and shade through his variously constituted details. His free use of the borer, too, points to a striving for optical effects which was an inheritance from the earlier school of Giovanni and his predecessors and which becomes rarer the more closely we approach the style of Andrea or Nino.

In the St. Martin relief on the contrary great, simple, plastic curves are much in evidence. The surfaces of the figures emerge in smooth, high relief and the outlines are defined in bold, continuous curves. Ob-

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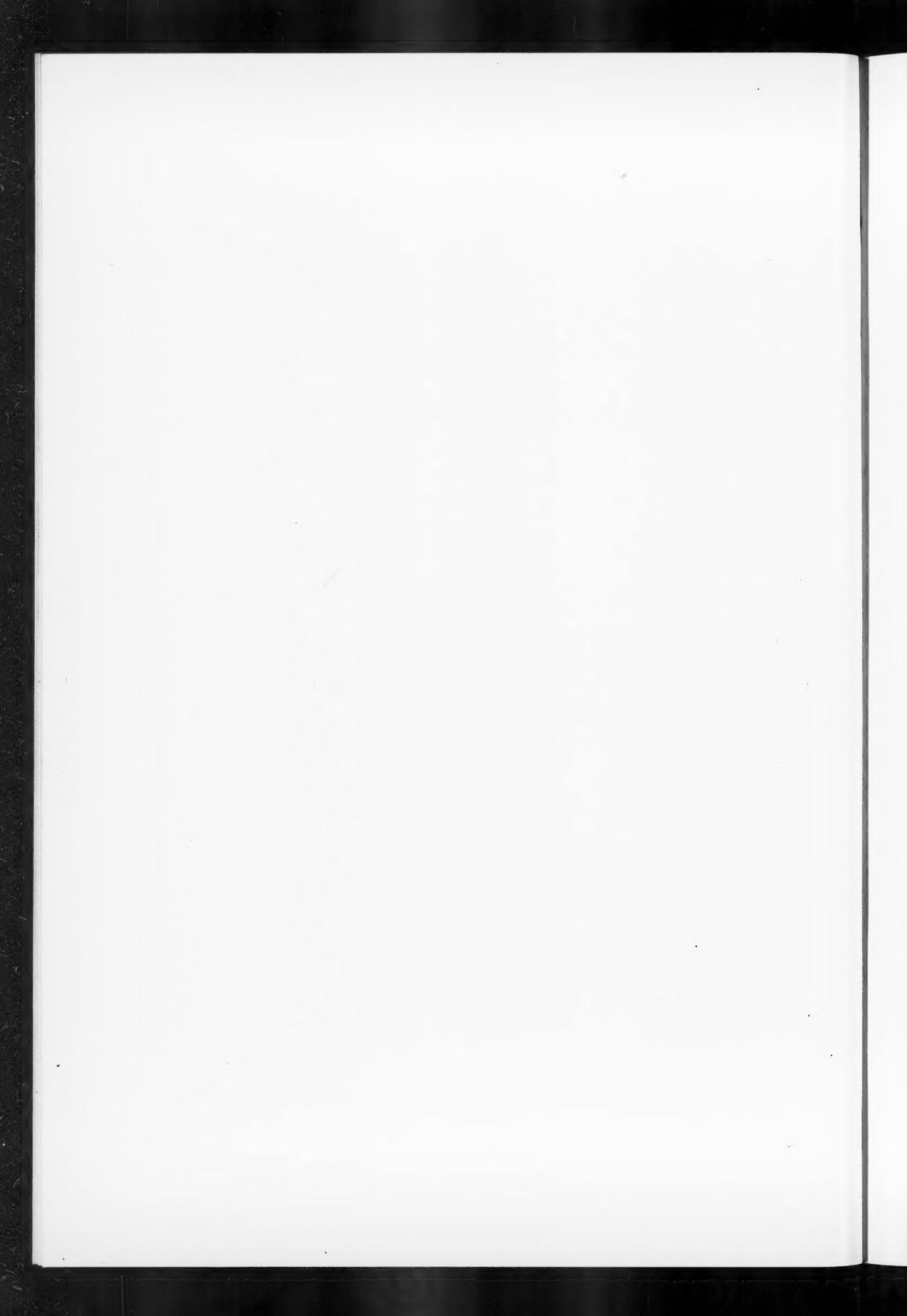
FIG. 5. S. CATERINA, PISA.

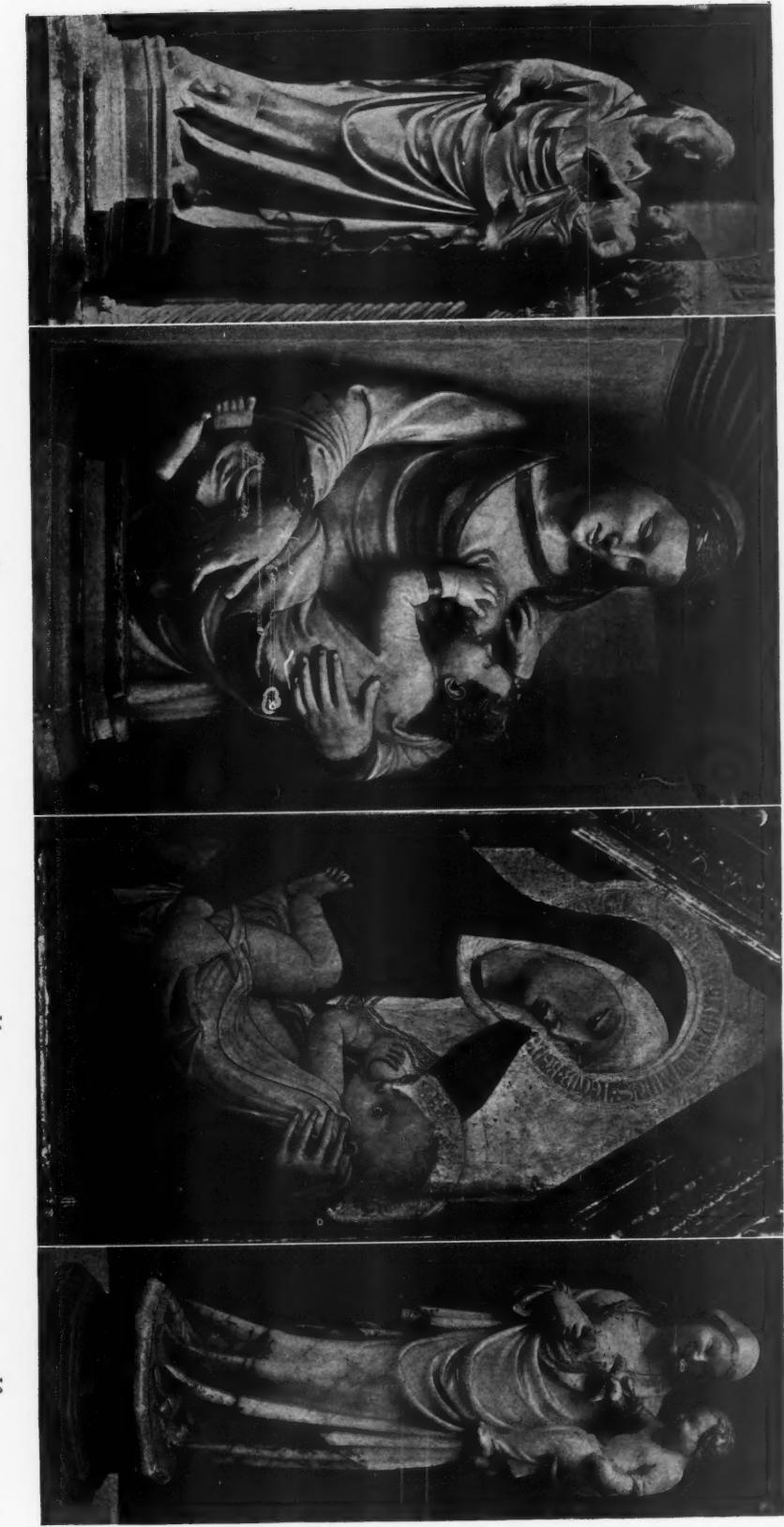
FIG. 6. S. M. DELLA SPINA, PISA.

FIG. 7. S. M. NOVELLA, FLORENCE.

FIG. 8. MUSEO DELL' OPERA, ORVIETO.

MADONNA STATUES BY NINO PISANO





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FIG. 9. NINO PISANO: MADONNA.
S. Giovanni e Paolo, Venezia

10

FIG. 10. NINO PISANO: MADONNA DEL LATTE.
S. M. della Spina, Pisa

11

FIG. 11. AMBROGIO LORENZETTI: MADONNA DEL LATTE.
S. Francesco, Siena

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FIG. 12. NINO PISANO: MADONNA. ALABASTER STATUETTE.
Museum, Berlin



serve, for instance, how (in contrast to the Orvieto relief) the beggar's cloak is slung over his upper arm unifying the lines of the body or the simplified contour of the lower part of the Saint's naked arm. In place of the small, baroque curves we have here the regular full forms which are characteristic of Andrea.

All this goes to prove how uncritical were the earlier endeavors to trace the collaboration of Andrea Pisano in the Orvieto reliefs simply because he and Nino some twenty years later (1348-49) spent a short time in Orvieto in charge of the cathedral construction. It is true that Andrea was influenced by the motives of composition and by the spirit of this work, but his quite different formal structure certainly drew nothing from this quarter. A glance at the product of Siena's other important workshop — that of Agnolo di Ventura and Agostino di Giovanni, whose style it is not necessary to describe here,⁵ proves without a doubt whence he drew his inspiration.

Nino owed as much to this influence as did his father — perhaps even more. One wonders in studying the Cavalcanti tomb in Santa Maria Novella in Florence if it is not possibly the Madonna statue alone which is by his hand, and if the relief may not be the work of the older Sienese artists. In Nino's earlier monument, the tomb of Bishop Saltarelli in Santa Caterina in Pisa, the resemblance of the relief to the style of Agnolo and Agostino da Siena is so marked that it has already been referred to elsewhere.⁶ The almost cubic forms of the individual figures and the arbitrary manner in which they cut across the framework is more reminiscent of these masters than of Andrea Pisano.

The tomb of Bishop Simone Saltarelli, which must have been executed shortly after his death in 1342, is Nino's earliest authenticated work. Its structure is reminiscent of the tombs of Tino di Camaino — the Pedroni tomb in the cathedral at Siena, for instance — but the Tabernacle with the Madonna and the angels is advanced further into the foreground, probably as a result of the artist's knowledge that his chief strength lay in this portrayal of the figures of the Madonna and the angels. The reliefs and the angels holding the curtains both go to prove that he was happier in his handling of the individual statuesque figure than of a continuous dramatic narrative which must conform to the limitations of the relief. The upright figures of the angels holding

⁵ Compare the characterization of their art in *ART IN AMERICA*, 1925, Vol. XXII, pages 3-18.

⁶ F. Volbach in the "Handbuch fuer Kunstwissenschaft," 1923.

the curtains and the free figures of the Saints in monks' garb standing immediately above them form the outside vertical boundary. The ornamentation is extremely restrained, and everywhere emphasizes the large rhythmic lines of the composition — most happily in the curves of the twice looped-back curtains, which are repeated above in the reliefs with the flying angels and at the very top are again emphasized in the floating garments of the angel beside the Madonna.

The characteristics of Nino's style were already fully determined in this work, and altered little as time went on. A great serenity and simplicity rules the structure, and the portrayal of the individual figures, whose soft curves sway gently as bells, is tenderly lyric in mood. Several of the figures still show the influence of Andrea Pisano — for instance the angels with arms crossed on their breasts which remind one of the Salome at the feast of Herod on the bronze door. On the whole, however, Nino's figures are more gracious and slenderer than Andrea's. This is particularly noticeable in the Madonna statue.

If we place his three most celebrated Madonnas, from Santa Caterina (Fig. 5) and Santa Maria della Spina (Fig. 6) in Pisa, and Santa Maria Novella in Florence (Fig. 7), side by side, we will notice that, compared to Andrea's figures, theirs is a somewhat more fragile ideal of beauty. The lengthening of the proportions, the longer legs and slenderer necks, the clasping of the garments higher on the breast, the sloping shoulders, the precise flowing line of the draperies, and the first faint suggestion of an S-shaped swing of the body all lend to them a more aristocratic and worldly character. Add to these traits the charming expression of their faces — the smile that has replaced the natural, good natured, simple expression of Andrea's figures, the increased graciousness of pose and gesture and there can be no question but that we are in the presence of French influences. Not that there is any reason to suppose that Nino left his native land or studied French ecclesiastical sculptures. It is, however, entirely probable that he was familiar with French ivory statuettes of the Madonna, and that in his marble figures, whose treatment suggests ivory, he tried to emulate them.

This is particularly evident, it seems to me, in the rear aspect of his statues, which can be closely observed in the statues in Orvieto and Detroit: in the Madonna's veil, which falls in three great, step-like folds; in the mixture of diagonal folds below these with vertical folds around the feet. Also in the incomparably careful execution, we are



FIG. 13. NINO PISANO:
SAINT FRANCIS
Camposanto, Pisa

FIG. 14. NINO PISANO: TOMB OF BISHOP GIAN FRANCESCO SCHERLATI
Camposanto, Pisa

FIG. 15. NINO PISANO: SAINT
Camposanto, Pisa



vividly reminded of French ivory Madonnas of the first half of the fourteenth century, whose rear aspect Nino could much more readily have studied than the cathedral sculptures. One might almost believe that he himself had owned some such example, or at least had always had access to it. At any rate his repetition of the details of the garment motifs and the position of the feet in all his Madonna statues is noteworthy. This does not apply only to the three statues enumerated above, but to all his other known Madonnas and to the figures of the Annunciation in Santa Caterina in Pisa. With only the smallest modifications the slightly withdrawn position of the right foot is repeated, and only the pointed and shod end of it, and of the left foot, is visible. A large fold falls down between the legs, and rolls in short, sharp curves to the right, as does the vertical fold which touches the ground on the other side of the left foot. We encounter similar repetitions in the horizontal folds formed by the cloak across the body, in the long hanging ends of the little cloak worn by the Child, and in other details.

A chronological arrangement of this master's Madonna statues is not altogether easy on account of his singularly unchanging style, although there are certain landmarks which assist us in fixing dates. The relationship is so close between the Madonna of the Saltarelli tomb, executed presumably soon after 1342, and the standing Madonna in Santa Maria della Spina, that the latter, although a much later origin is commonly attributed to it, must have been created not later than the middle forties. As far as the treatment of the clothing of the Madonna and Child, and the posture of the legs and arms are concerned, this statue is almost a copy of the earlier one. In both instances the Madonna seems to have held a flower for which the Child was stretching out his hand. The details of the statue in Santa Maria della Spina are more carefully worked out, which is natural as it was the chief sculpture of the church, and in a position to be closely examined. It is a masterpiece as regards the handling of the surface; the flesh and the Child's hair, which has a wig-like appearance, are smoothed to the last degree. The borders of the garments, including the repeated inscriptions ("Ave Maria gratia plena," for the Madonna, and "Jesus Christus," for the Child), are finished in the most exact manner, and the whole effect is enhanced by the use of color — dark blue for the lining of the cloak, and gold for the hair. It combines to the utmost extent French graciousness with Italian dignity and solid bodily structure. It is no wonder that its fame in Florence was so great that when Al-

berto di Arnoldi was commissioned to execute a statue of the Madonna for the Bigallo Chapel, Nino's work was recommended to him as a model.

The Madonna on the tomb of Aldobrandini Cavalcanti (Fig. 7) was obviously executed several years later. Its relationship to the two previously mentioned Madonnas is close. The artist has tried, however, to achieve a more vital line and a fuller plastic value by the turn of the upper body and a more accentuated side-wise bend of the head. The treatment of the Child remains the same in its essentials. The legs are crossed, as heretofore, and concealed by a little cloak which only reveals the toes, and whose long intertwining ends hang far down. The Madonna's diadem which had previously been carved out of stone is here replaced by a metal crown, of which the original seems to have been lost; and in place of the flowers, she holds a dove in her hand.

While we have hitherto been concerned with life-size marble statues, we must connect, in point of date, with the Madonna of Santa Maria Novella two smaller statues, that in Orvieto and the newly-discovered statue now in the Detroit Museum. The Orvieto statue, which is about half life size, was probably executed during the master's stay in that city in 1349. It is more thick set in its proportions, broader shouldered, the neck shorter, the face rounder. The manner in which the Child is seated on the mother's arm, with legs placed side by side is reminiscent of the earlier conception of the school of Giovanni Pisano. A similar arrangement of the hair, with the band around the forehead, is to be found several times in Andrea's bronze doors. We are, in fact, in several respects, particularly as regards the proportions, reminded of Andrea in whose company Nino came to Orvieto, and after whose death he became for a short time Cathedral architect there. One cannot help wondering if this is perchance a statue of Andrea's finished by Nino, or if the latter fell once more strongly under his father's influence. It is certain that the hand which carried it out everywhere betrays Nino's extraordinary genius for the handling of surfaces, and the coloring, too, is applied in his customary manner—gold for the hair and the borders of the garments, dark blue for the lining of the cloak. The rear aspect is worked out with the utmost care. In the posture we find a further development as compared to the Madonnas in Santa Caterina and Santa Maria della Spina. The position of the feet is more emphasized, they are more clearly visible, and the figure, because of the more finished draperies, seems to step forward with a greater freedom.

The considerably smaller, one-third life size Madonna, lately obtained from a private French source and presented to the Detroit Museum by Mr. and Mrs. Edsel B. Ford, stands in very close relationship to the Orvieto Madonna.⁷ It is one of Nino's most perfect creations, superior in charm to the Orvieto Madonna and most gracious in posture and expression. The attitude of the Child and of the Madonna's right arm is particularly happy — for the latter the artists did not often arrive at so plastically admirable and convincing a posture. Her outstretched right hand reaches backward to grasp the folds of her cloak in a species of contra-position to the left hand which is stretched forward and holds the Child. This backward gesture of the right hand is reminiscent of the motifs of Giovanni Pisano's school, while, on the other hand, the vital forward movement of the figure, the side-by-side position of the Child's legs, and the slight bend of the Madonna's head all betray the mature development of the master's style. In this statue the Child has obtained possession of the dove which the Madonna was showing to him in the Santa Maria Novella statue. The painting which is entirely characteristic of Nino — dark blue for the lining of the cloak, gold for the hair of the Child — is in a particularly good state of preservation. The rear aspect is distinguished by rich draperies and a beauty of execution which is almost without parallel, surpassing even the Orvieto Madonna.

In turning to the last of Nino's known Madonna statues, which must have been executed about 1365, not very long before his death, the Madonna in San Giovanni e Paolo in Venice (Fig. 9), we probably leap a period of more than ten years, only to find how little the Master's style has changed. The draperies and position of the feet are along the well-known lines, the stand and the turn of the upper portion of the body have, perhaps, become a little more vital. The position of the Child's arms and legs and of the Madonna's right hand closely resemble those of the Orvieto Madonna, but the heads of Madonna and Child have more animation, and, in that respect, at least where the Madonna is concerned, are reminiscent of the statue in Santa Maria Novella. We realize with what happy results this master rings the changes on certain definite motifs, ever lending new and appealing aspects to his unchanging theme.

The Madonna del latte in Santa Maria della Spina, Pisa (Fig. 10), and the Annunciation group of the Virgin and the Angel in Santa Cateri-

⁷ Published for the first time by Dr. W. Heil in the Bulletin of the Detroit Institute of Arts, March, 1927.

na in Pisa, which are among the master's most successful creations and show him at the height of his powers, belong in point of date between the Orvieto Madonna and the Venice statues—closer to the former and probably in the fifth decade. Seldom in all the history of Trecento sculpture do we encounter such purity of conception and charming inspiration combined with such powerful and beautiful forms. We realize here, more clearly than in the sequence of his Madonnas, that Nino became increasingly human in his conception and sought to portray not only the Queen of Heaven, but also the humble and human mother. The Madonna del latte is the first striking example of this note in Trecento sculpture, and was very probably inspired by Ambrogio Lorenzetti's wonderful composition in S. Francesco in Siena (Fig. 11)—another reminder of the influence exercised by Siena on Nino's art. The two marble figures of the Annunciation group, which are astonishingly well preserved as regards the painting, were presumably the inspiration for innumerable groups carved in wood depicting this same subject which were produced in Pisa both in Nino's workshop and by his successors and which acquired an extraordinary popularity in Sienese plastic art. Very few of these groups are of sufficient importance to be attributed to Nino himself; the most likely being the more than life size figure of the Virgin in the Louvre, to which the large Angel in the Victoria and Albert Museum appears to belong—both works of the greatest beauty and purity of conception. The much-illustrated figure of the Virgin from the Pisa Museum is also worthy of him, but differs somewhat from his style, whereas an Annunciation group in this same museum is stylistically closely related to the two marble figures in Santa Caterina, but has been so heavily painted over that it is difficult to determine if it is really the work of Nino's hand.

We may assume that when Nino's stay in Orvieto came to a close, that is from 1350 until his death in about 1368, he lived and worked for the most part in Pisa. The works described above, dating from the fifth decade, and the slight available documentary evidence both go to prove that. We learn, for instance, of goldsmith work which he carried out in 1358 and 1359 for the town of Pisa. The Bishop Gian Francesco Scherlatti died in 1362 and his grave, which still ornaments one of the chapels of the Campo Santo, was executed by Nino. Tradition has it that the tomb of Giovanni del Agnello, which was once outside on the facade of San Francesco in Pisa, is also Nino's work. This personage died in 1368 and the presumption is that he gave the commis-

sion for his grave during his lifetime. We must assume this also to be true as regards the tomb of the Doge Marco Cornaro in San Giovanni e Paolo in Venice. He, too, died in 1368 but Nino's sculptures for his tomb were undoubtedly executed several years earlier in Pisa, which is proved by the marble, and shipped from there to Venice where other hands arranged them in niches which do not quite fit them.

The relief in the front of the Scherlatti tomb is typical of the purity of Nino's style (Fig. 14). It is a beautiful arrangement of three half figures, each one placed between two flying angels. This composition was later copied for the opposite tomb in the same chapel by a younger artist at the end of the century. So closely do the symmetrical arrangement, the rhythmic lines and harmonious proportions of the flying angels foreshadow the genius of Luca della Robbia that we are not far astray in assuming the Luca's master Ghiberti and, even more, Luca della Robbia himself were similarly influenced by this relief of Nino's.

The two statues of Saints which R. Papini discovered in the storehouse of the Campo Santo, and which are illustrated here for the first time, are also most nobly proportioned (Figs. 13 and 15). As one of them represents St. Francis, it is quite possible that they belonged to the ruined tomb of Giovanni del Agnello from the facade of San Francesco. Their free and animated style, suggesting the last years of the master's life, bears out this surmise. The five splendid, widespread and yet beautifully proportioned statues on the Cornaro tomb in Venice are a worthy culmination to the Master's career.

I am appending a list of Nino Pisano's works, in which I have left out the wood sculptures, and have not included some marble statues, concerning which I have not yet come to a satisfactory conclusion — marble statues such as the standing Madonna from the gable of Santa Maria della Spina, now in the Museo Civico in Pisa; and that in the Metropolitan Museum, New York; also the seated Madonna on the outside of Santa Maria della Spina. The latter is reminiscent of Andrea Pisano.⁸ The marble statuette in the little museum at Fiesole, ascribed to Nino by the "Cicerone," is to my mind by a Florentine artist.

⁸ The four statues of the apostles on the south side of the Campanile, which Ghiberti mentions as being Andrea's work, are in my opinion, undoubtedly by his hand, although modern criticism attributes them to some of his followers. On the other hand I consider two attributions to Andrea Pisano which were made elsewhere in this periodical to be quite erroneous. The charming Madonna statue in the Rhode Island School of Design in Providence, which was attributed to Andrea by R. van Marle (*ART IN AMERICA*, 1921, p. 225) is, I believe, a Sienese work and very reminiscent of Goro di Gregorio. The Madonna statue in the Metropolitan Museum, which was ascribed to the school of Andrea by Phila Calder Nye (*ART IN AMERICA*, 1918, p. 82), is certainly not Italian trecento, and in fact not a work of the Gothic period.

List of the Works of Nino Pisano

- (1) Madonna. Marble Statuette. Berlin. Kaiser Friedrich Museum. (Andrea Pisano?)
- (2) Tomb of Bishop Simone Saltarelli. (+1342) Santa Caterina, Pisa.
- (3) Madonna, St. Peter and St. Paul. Santa Maria della Spina, Pisa.
- (4) Tomb of Vanuccio Orlandi. (+1345) Cagliari, Sardinia.
- (5) Statue of a Bishop. Oristano, Sardinia.
- (6) Tomb of Aldobrandini Cavalcanti. (+1348) Santa Maria Novella, Florence.
- (7) Madonna. Marble Statuette. Museo dell' Opera, Orvieto.
- (8) Madonna. Marble Statuette. Art Institute, Detroit, Mich.
- (9) Madonna del latte. Santa Maria della Spina, Pisa.
- (10) The Annunciation. Santa Caterina, Pisa.
- (11) Madonna. Marble Statuette. Museum, Budapest.
- (12) Madonna. Alabaster Statuette. Kaiser Friedrich Museum, Berlin.
- (13) Madonna. Marble Statue on the gable of the cathedral, Pisa. (Not quite certain, reminiscent of Andrea Pisano).
- (14) Tomb of Gian Francesco Scherlatti. (+1362) Campo Santo, Pisa.
- (15) Two Statuettes of Saints. Storehouse of the Campo Santo, Pisa.
- (16) Tomb of the Doge Marco Cornaro. (+1368) San Giovanni e Paolo, Venice.

CHINESE LANDSCAPE PAINTING

By ELIOT CLARK
New York City

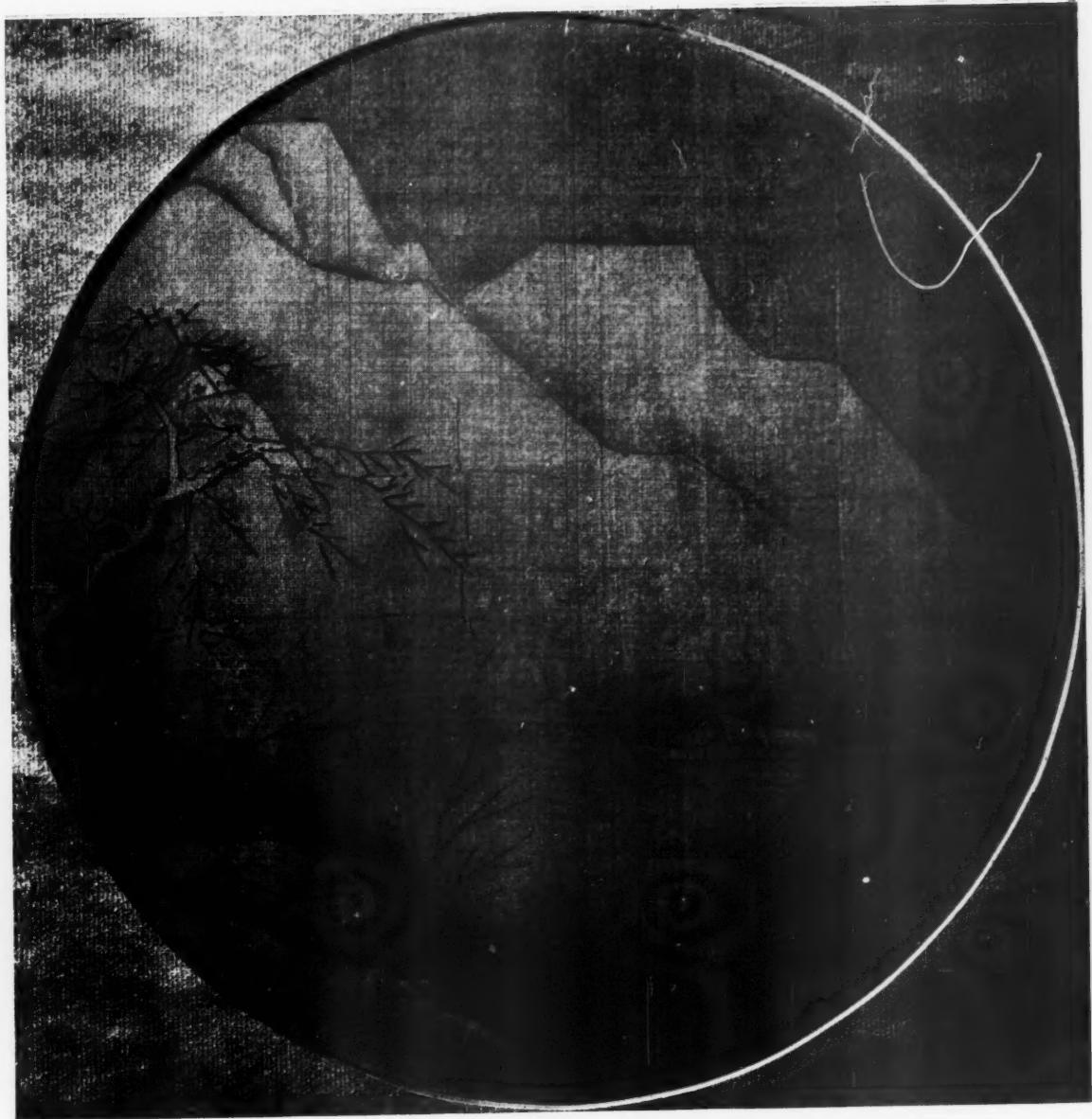
CHINESE philosophy presents two great systems of thought quite opposed in principle and in practice. Confucianism, practical, conventional and social; Taoism, unpractical, mystical and individ-

The quotations unless otherwise indicated are from ancient Chinese critics, translated by Herbert Giles and found in his book entitled, "An Introduction to the History of Chinese Pictorial Art."



LANDSCAPE ATTRIBUTED TO MA YUAN
SUNG DYNASTY





WINTER SCENE (ALBUM LEAF) BY AN UNKNOWN ARTIST, SUNG DYNASTY



alistic. Born at about the same time Confucianism became the state doctrine, while Taoism, opposed to systematized organization and standardization, became corrupt. Whereas Confucianism reverences the past, holds sacred the acts of ancestors and measures conduct according to approved and time honored standards, Taoism, ignoring the ramifications of the social order and the traditions of the past, believes in intuition, or the direct communication between the individual consciousness and the cosmic consciousness, the relation between the known and the unknown.

If, however, from a purely philosophical standpoint we find it impossible to blend these two opposing systems, in the realm of Chinese art these opposites are happily wedded. In no other expressions do we find more forcibly and clearly exemplified that union of the formal and the formless, the realistic and the transcendent, the manifestation of the unseen by means of the seen; the marriage of restraint and abandon, discipline and freedom, the conventional and the individualistic.

The pictures of the ancient Chinese masters are mostly portraits or themes of a religious, historical or mythological nature. Few examples of the very early painters exist but they are known by the descriptions and remarks of connoisseurs and critics, and by the copies and pictures of later painters. It is not until the period of the Tangs (600-900) that landscape becomes a theme in itself and assumes a significant and exalted expression. It is then that we first hear of the two great stylistic divisions in painting which formed the traditional models for later painters — the Northern and the Southern schools. The distinction is not strictly a geographical one but became a conventional means of differentiation. The Northern school is said to have been founded by Li Ssen-huin and his son Li Tchao-Tao (8th century). The style of this school is characterized by brilliant coloring, powerful and expressive brushwork and strong, virile contrast. The Southern school originates from the work of Wang Wei, equally famous as a painter and a poet. It is essentially a transcendental expression, introducing the overtones of literary associations and philosophical fancies. In contrast to the Northern school it is characterized by the delicacy and refinement of its style, its reserve and imaginative suggestion. The method is restrained and indirect; the gradation of tones and nuance are developed as a means of expressing aerial expanse and the mystical sense of infinity; while the color is subdued to emphasize this effect.

Woo Tao Tzu, of this period, looms in almost mythological gran-

deur, as a great universal genius of the past whose work and tradition, augmented by commentators, created a decisive and lasting influence on later painters. Although celebrated for his religious pictures and portraits he was also a great master of landscape painting. The works attributed to or after him show elemental power and sublimity. The brush is used with instinctive mastery, combining force and delicacy and the composition is imbued with spiritual significance. In his early years it is said that he painted carefully with a fine brush, but in his later work he used a broom like brush which he wielded with great fervor and impetuosity.

In the period of the Tangs we have the creation of the great pictorial background of the Chinese, but there are few authentic pictures of this early epoch remaining to attest their distinction and it is not until the period of the Sungs (960-1260) that we reach the great pictorial period. Imbued with the poetical imagination of the Tangs, inheriting the cultural lore of their predecessors, we see in their work the consummation of the art of the Chinese. Living in a turbulent age, confronted by the menace of border barbarians, and finally overcome, it is surprising that the dominant mood in landscape painting is by contrast one of repose and tranquility. But it must be remembered that many of the painters of the period were associated with the Court in other capacities, as philosophers, statesmen, commanders, and their highest reward was the privilege of retiring. Released from the conflicts and tribulations of the world we find the artist living in solitude, cultivating a spiritual communion with nature, losing the personal consciousness of self, and becoming absorbed in the cosmic consciousness. It is above all in landscape painting that we find the manifestation of this transcendental mood and landscape is repeatedly affirmed as being the highest expression of graphic art.

In the figure painting of China the difference in type and character, of costume and customs, apart from treatment and compositional style, makes its aspect quite exotic to the foreigner; but in landscape painting we find a more universal subject more universally expressed. For the content of Chinese landscape painting is essentially human. It is the vehicle of the artist in expressing the emotions of man and the aspirations of the soul; of revealing the inner essence of things by means of the outward form. As a Chinese critic remarks: "Art produces something beyond the form of things, though its importance lies in preserving the form of things."

Always reverent, lovers of nature, the Chinese have portrayed something other than the visual representation of it. They sought to express rather the communion of man with nature, the relation between the essence and its manifestation, between spirit and matter, and that oneness which exists in the essential or inner spirit of all manifestation. The artist was not merely a craftsman but more truly a transcendental poet and philosopher expressing a spiritual state by means of form. His life was passed in the tranquil contemplation of nature, cultivating the state of austere serenity and repose. Patronized by the Court, he nevertheless prized his integrity more than his prestige, and valued retirement more than worldly success. We find him at once painter, philosopher and poet.

Literary values are not expressed in painting by means of anecdotal associations, but by the exposition of a mental state, the cultivation of which was the function of life and the best means of enhancing it. Thus the end of art was not merely the production of works, but the works were, as it were, the by-product, the product being the development of self. We observe the expression of universal moods, of solitude, silence, serenity, expanse; the sense of infinity; the symbolization of the seasons, rather than the descriptive and graphic representation of a particular place.

The enduring and eternal elements of nature, contrasted to its fleeting and ephemeral effect; the mystical sense of infinity and expanse, magnitude and the littleness of man are the ideas evoked by the artist. The power and beauty of great waterfalls, mountains towering above into the unknown; the tenacity and hardiness of aged trees, gnarled by resistance to destructive forces; the hard angularity of rocks find utterance in the magical brush of the artist; now soft and evanescent as the air, suggestive and illusive as the unknown, now determined, incisive and exact, and again flowing, free and rhythmic.

The philosopher sits in solitude and silence by the side of an old and gnarled tree gazing fixedly into the blank spaces of the unknown; or lost in the mist obscured mountains he is blown relentlessly by the random winds. From a high snow-clad eminence the recluse looks into palpitating vacancy; or protected by the mountain pagoda, in comfort he dreams of the passing world and the eternal recurrence. Always above him tower the immensity of the mountains and the voiceless void. Fanciful at times as the imagination flies into the heaven-aspiring heights, rising serenely, range beyond range, yet recalled again by the reality of earth.

The sumptuous display of color, the echoes of mundane triumph and glory, give place to the more purely expressive, abstract and less sensuous manifestation of monochrome. Perceiving that color makes a more immediate appeal to the eye and a less lasting effect upon the mind and knowing that the pure significance of form is more forcefully appreciated and realized when the color is subdued, the great masters of the Sung period, following the earlier example of Wang Wei, created their effects by the relation and modulations of light and dark tones. The means is thus simplified and purified to the highest degree and the thought is realized by the expressive and soul-directed use of the brush. The manner is immediate and impulsive, the effect intense and suggestive. It is essentially an expression created by the knowledge and significance of relativity, the contrast and harmonization of opposites. The indefinite is expressed in its relation to the definite; the hard to the soft, the flowing to the fixed, the near to the far. The illusion of infinite expanse is created by a series of ethereal veils and the subtle gradation and sequence of tones. "Only in landscape" says a writer of the period "are depth and distance to be found." The expression is proverbial of creating a thousand li within the distance of a foot.

The three elements, earth, air and water, and the presence of man are almost always seen in the same picture. Seldom is the composition built on the static horizontal but always there is the sense of rising upwards, symbolical of aspiration. Mountains play a predominant part in their motives, and the poetical suggestiveness of mist and rain are sympathetic themes. The name for landscape in Chinese is mountain-water picture. The changing elements symbolized the moods of man.

Kuo Hsi, a painter of the Sung Dynasty, clearly expresses the relation of the landscape painter to his subject. He says: "The artist must place himself in communion with his hills and streams, and the secret of the scenery will be solved." It is said of Fan K'uan: "Living among mountains and forests, he would sometimes spend a whole day sitting upon a crag and looking all around to enjoy the beauties of the scene. Even on snowy nights, when there was a moon, he would pace up and down gazing fixedly in order that inspiration might come." Of Kao K'o-ming it is related that he "was a lover of darkness and silence; he loved to roam about in wild country and gaze abstractedly for a whole day on the beauties of mountains and forest, then when he returned home, he would remain in some quiet room, shut off all thoughts and cares, and allow his soul to pass beyond the bounds of the world." And of

Ching Li, a Ming painter, it is recorded that "The door of his house fronted the south hill; and day after day he would sit cross-legged beneath the shade of a luxuriant pine and watch the shifting hues of peak and cloud. Then when inspiration came, he would hurriedly make for his brush." We see therefore that it is not the naturalistic aspect of a particular scene, or the visual reaction of a particular moment, that the artist wished to convey. Not working directly from nature the painter cultivated not only his visual memory but his mental impressions. It is clearly indicated that it is the inner idea which gives birth to the outward form, which is but the means of expressing it. "The old masters" says Tan Hou "always had some deep meaning in their pictures, and never put brush to silk unless dominated by an idea."

If in no other school do we find artists working consciously within the recognized aesthetical and methodical limitations of a particular craft, it is equally true that no other artists have more fully enriched their expression by the interrelation and understanding of the several arts. It is not unusual that we find a specialist of one art an amateur of another, and at times a master of both. The poetical suggestion often becomes the theme of the painter, and pictures likewise stimulate the imagination of the poet. "A picture is a voiceless poem, a poem is a vocal picture." It is said of Mi Fei, one of the outstanding landscape painters of the Sung period: "Wandering with a party of scholars beneath the moon on the banks of the lake, we all agreed to write some verses to a given rhyme. Mi Fei alone produced a poem without words."

To the occidental the landscape pictures of the Chinese may seem very similar in intention, effect and treatment. If it is true that they are marked by a very distinctive style and limited in theme, yet it is equally true that within this dominant style there is great differentiation. Reverently following traditional models and studiously copying the ancient masters, the Chinese artist nevertheless is extremely personal and individualistic. Chinese commentators discuss the differences and variations of style and method with most subtle and profound understanding. Thus of Fau K'uan (11th century): "He was fond of painting landscape, and began by modeling his style upon that of Li Ch'eng; but by and by his eyes were opened, and he said with a sigh: 'The method of my predecessors has not been to get into intimate relationship with things. Better than studying the style of a master will be to study the things themselves; and better even than studying things will

be to study the inwardness of those things.’’ In comparing this artist with Li Ch'eng another writer says: ‘‘In their day it was said that, looking into what seems close in Li Ch'eng's pictures you see that it is a thousand li away; while when looking into the distance of Fan K'u'an's pictures the scenery seems to be (near) at hand. Both may be said to have given their creations life.’’ In distinction to the idealistic landscapes of many of his predecessors Tung Yuan ‘‘was a skilful painter of autumn mists and distant scenery. He mostly painted the actual hills of Kianguan, and did not draw upon his imagination for marvelous cliffs.’’ Of Yen Wen-Kuei, a landscape painter of the Sung period, a critic writes: ‘‘Yen did not model his style upon that of any old master, but originated a style of his own,’’ while another critic remarks ‘‘The minuteness and the clearness of his detail were delightful, but he was lacking in anatomical strength.’’ By contrast to this criticism we may quote the remarks on Tung Yuan and his follower Chu Jan by a contemporary writer, ‘‘The works of these two painters must be seen from a distance on account of the roughness of their brush work. Seen close, the objects in their pictures seem almost like shapeless masses; but when held at a distance, the scenery and general details stand brilliantly out. For instance there is Tung Y'u'an's ‘Sunset.’ If you view it close, you see nothing remarkable in it; but if at a distance, then you observe its manifold beauties.’’

The personality of the Chinese painter is revealed more truly in the sensitive and expressive use of the brush rather than the more sensuous aspect of the subject matter and its realistic representation. It is therein that we see the distinguishing characteristics of Chinese painting and its apparent contrast to occidental art. The technic of the Chinese painter is derived from calligraphy. As the Chinese character is an ideograph it is more truly designed than written. But in the hands of great calligraphists it is more than an intellectual sign or symbol. It is imbued by the writer with the feeling which the thought is to convey. Thus we see the real affinity between writing and painting. Similar in origin, they are in fact, as the great masters have repeatedly affirmed, one and the same art, and were held in equal esteem.

In the painting of the West the oil medium, and before it tempera and fresco, precludes that immediacy of expression and sensitiveness of execution which is the soul of the water-color painting of the Far East. The very nature of water color necessitates a direct and final touch. The artist must therefore completely visualize his picture be-

fore painting. Whereas the mental state was created only after long cultivation and contemplation, and the technical mastery the result of constant and assiduous practice, the execution was in its intensity and brevity almost a miraculous revelation. It is herein that we see the meeting of freedom and restraint; of the discipline compelled by the limitation of the craft and the impulse born of yearning and inspiration; and that happy marriage of the traditional convention with the impromptu of the moment.

Depending upon the direct stimulation of inspiration, the Chinese artist was, notwithstanding, conscious and calculated in his purpose and showed a remarkable knowledge of the relation between the idea and the method of expressing it. He saw in the spirit a direct and necessary relation to its manifestation. It is the relation of cause and effect. The artist must be in communion with the cause before he can produce the effect. He was to a high degree both passive and active. Passive insomuch as he was extremely receptive and sensitive; active insomuch as he was creative and productive.

Therein we see the fundamental characteristics indigenous to the Chinese, expressed in the passive philosophy of Laotze and the active philosophy of Confucious and ages before them in the ancient records of the Shu King.

A NEW BOTTICELLI IN DETROIT

By YUKIO YASHIRO

TO every student of the Italian Quattrocento, the newly acquired Botticelli of the Detroit Institute of Arts cannot fail to be a surprise. Now-a-days, with the returning popularity of the Florentine master, there is a profusion of new "Botticellis" proposed as discoveries, and students have learned to be skeptical, sometimes too skeptical, about them. Among all these, the "Resurrected Christ" of Detroit (Fig. 1) shines out, to my mind, with a genuine lustre of authenticity, in which no one can so much as detect a shadow of doubt. Dr. W. R. Valentiner is greatly to be congratulated on having discovered such a perfect gem, and supplied the Detroit Institute with a trustworthy criterion of Botticelli's Art.

The picture represents the Resurrected Christ appearing from a pitch-dark background, and raising his right hand in benediction. He is crowned with thorns and dressed in a pink garment, while golden light gushes out from his three wounds. It is a small panel, measuring 17½ by 11½ inches. The condition of the picture is good, fortunately not suffering from the over-cleaning, which, being common among restorers, is doing injuries to Quattrocento paintings more than anything else. The delicate nuances of modelling, which are peculiarly Botticelli's in his best years, but which have disappeared from many of his masterpieces because of the said over-cleaning, are beautifully preserved in the Detroit panel, and reveal to us the secret of the painter's technique.

Anyone who looks at this panel would immediately think of a similar Christ in the Accademia Carrara at Bergamo (Fig. 2). But how superior is the one in Detroit. The Bergamo Christ belonged to the collection of Giovanni Morelli, and seems indeed to have been taken by this pioneer of stylistic criticism as a standard work by which to judge Botticelli's art, the left hand placed on the breast of Christ being copied in line-engraving and given as the typical hand of Botticelli. (cf. Morelli's works translated into English by C. J. Ffoulkes: "Italian Paintings," vol. I, p. 77.) In spite of the deep respect I feel for Morelli, it is impossible to take the Bergamo Christ as Botticelli's own work; rather it is a weak school-work following with exaggeration the later manner of the master, when he became too spiritualistic in his view of life and art, and was losing the plastic soundness of his earlier years. Prof. A. Venturi, in his recent work on Botticelli, has accepted the Bergamo picture as genuine, and indeed there is in this book of Prof. A. Venturi a great leniency in accepting numerous works which are still open to question.

In my view, there is nothing which teaches us the difference of an authentic Botticelli from a school-piece, as much as the comparison between these two "Resurrected Christs," one at Detroit, and the other at Bergamo. Botticelli is never so weak an anatomist as in the hands of the Bergamo Christ. Of course, guided by his superior sense of line and rhythm, Botticelli sometimes swerved from what is strictly correct in anatomy, but even in such anatomical impossibilities, Botticelli had his own law, which rules his art with a severer and sounder harmony than is existent in physical nature. For instance, compare the hands raised in benediction of the two Christs, especially in their wrists. In



BOTTICELLI: THE RESURRECTED CHRIST
The Detroit Institute of Arts, Detroit, Mich.





BOTTICELLI: ANGEL (DETAIL FROM MADONNA ENTHRONED)

Uffizi Gallery, Florence



SCHOOL OF BOTTICELLI: THE RESURRECTED CHRIST

Accademia Carrara, Bergamo



the Detroit picture, the palm of the hand, with its bony structure, firmly connects itself to the sinewy arm, while in the Bergamo Christ, not only both the palm and the arm are mere lifeless masses, but also their connection is arbitrary, and as if stuck together by accident.

The same sort of sound plasticity of modelling and bony severity of anatomy, or *super-anatomy*, is noticeable in every part of the Detroit Christ. The left hand is peculiarly in Botticelli's own style — just look at the nervous angularity of the outline and the severe way of delineating the different planes of the twitching fingers — a really "virile" treatment, if I may use the famous epithet applied to Botticelli's art, when a fifteenth-century writer tried to characterize the Florentine artists who worked for the Villa Spedaletto of Lorenzo de' Medici. (cf. Horne, Botticelli, appendix). Christ's physiognomy in the Detroit Botticelli is modelled with extraordinary realism, worthy of the first-rate Quattrocento master in Pollaiuolo's circle. In comparison the Bergamo Christ looks like a broad and sentimental abstraction of Botticelli's later types, when Botticelli himself inclined toward spiritualism under the growing influence of Savonarola.

Another remarkable hand-mark of Botticelli is the wonderfully delicate way of using gold in the picture, especially in the treatment of the halo. No artist in the Italian Quattrocento used gold with such freedom and delicacy, as Botticelli did — perhaps with the exception of Mantegna. Herbert Horne in his discussion of the Madonna and Child with young St. John (formerly in the Heseltine Collection, London, which came recently into Mr. Rockefeller's collection, New York) has emphasized Botticelli's fine manner of applying gold, and I entirely agree with him. Botticelli was always fond of gold, more and more fond of it as he grew older, till his latest works became so full of it that, looking at them, one feels as if Botticelli were approaching the golden atmosphere of his religious dreams. Here in the Detroit picture, dating from his middle period, as I will discuss later, gold was not used in such abundance, but the excessively delicate and swift way in which it was handled is remarkable, and shows the skill of Botticelli in his favorite material. One is convinced of this at once, when, to mention just a few from the immediate circle of Botticelli, one remembers in what a clumsy and heavy way Botticini and Filippino had in the application of gold in their works. Here in the Detroit picture the thinness of gold brushwork radiates light, freely weaving itself in floral curves about Christ's head in translucent and spiritual splendor. This

is a work of genius, compared with which the halo of the Bergamo piece is entirely mechanical and uninteresting.

When did Botticelli paint the Detroit Christ? In all our approaches to chronology from stylistic grounds, it is illogical to attempt at too definite a dating. This is especially the case with Botticelli, who, being a conservative, except in his student days, has retained his early style, without fundamental changes, till his death. Among the known works of Botticelli, the one to which the Detroit picture bears the nearest kinship, is the Madonna and Child enthroned with St. Barnabas and other Saints, now in the Uffizi Gallery. Among other analogies, the right hand of St. Barnabas holding a book, or the right hand on the breast of the young angel who holds the crown of thorns with the other (Fig. 3), would be found to be real counterparts, although in different positions, of the hands of the Detroit Christ (cf. Y. Yashiro, Botticelli, vol. III, pl's. CLV, CLXIII). As for Christ's head, we find exactly the same type in the small Resurrected Christ in the predella of the same Uffizi Altarpiece. (cf. ib., vol. III, pl. CLXIX). Now according to what I understand in the chronology of Botticelli's works (cf. ib., vol. I, pp. 227-231), the Madonna Altarpiece of the Uffizi Gallery must have been painted not long after Botticelli's return from Rome in 1482. At the same time one notices not a few similarities to the Detroit Christ in several other of Botticelli's works immediately prior to the Uffizi Altarpiece, such as the Sistine frescoes, 1481-2, of the Holy Trinity in the collection of Lord Lee of Fareham, London, painted a few years before Botticelli went to Rome. All these indicate that the Detroit Christ must have been painted in the early part of the fourteen-eighties, probably soon after his return from Rome.

So much for my stylistic study of the new Botticelli at Detroit. I admire it immensely as Botticelli's own "autograph," which is rare in such purity. This does not, however, necessarily mean that aesthetically I admire the picture with the same enthusiasm. Botticelli is after all a lyrical, sentimental genius, although his sweet sentimentality, entirely different from that of an inane dreamer, looms out with fragrant atmosphere from a sound and severe structure of plastic art, worthy of the best training he had in the Florentine Quattrocento. Botticelli was at the height of his artistic creations in the Primavera, the Birth of Venus, and in his paintings of beautiful Madonnas, and portraits depicting lovely Adonis-like youths, such as are in the National Gallery, London, and in the collection of Mr. Clarence Mackay,

New York. Taste may differ, but I cannot value the aesthetic quality of the Detroit Christ very highly, just as I cannot appreciate the St. Zenobius panels in the Metropolitan Museum and elsewhere, although I do not doubt their authenticity. Still one should not be blind to the immense dignity in the Detroit picture, which could only shine out when Botticelli was purely himself. Experts, tired of too many sweet Madonna panels, more or less after Botticelli's designs and finished by his pupils, are inevitably drawn to it with deep reverence.

The new acquisition of Detroit becomes doubly valuable when it is compared with other Botticellis and Boticellesques in this country. With the now rapid increase of American collections, we can count in the United States about fifteen Botticellis and best of his schoolpieces which, however, go under the name of the master, but unfortunately there is almost no specimen which reveals him in his best years. The famous Chigi Madonna in the Gardner collection, Boston, is a work too early and too pronouncedly Filippesque to represent Botticelli in his entirety, and the Magdalene predelle in the Johnson collection, Philadelphia, exquisite as they are, were finished by a pupil, possibly by "Amico di Sandro." The incomparable portrait in the collection of Mr. Mackay shows Botticelli at about the end of his prime, and the picture shows technically a tendency to the mannerism of his late years. From among all these, I do not hesitate to point out that the Detroit Christ alone represents Botticelli in his best years, when his technical soundness, trained under the influences of Florentine giants of realism, Pollaiuolo, Verrocchio and Andrea del Castagno, coincided with his poetical charm. Therefore I think that even if the new Botticelli of Detroit is not an object of art of the widest and most immediate appreciation, students will be only too glad to recur to it, and learn from it, as from nothing else in this country, the technical secrets of Botticelli's art.

NEW ART BOOKS

THE ART AND CRAFT OF DRAWING. By Vernon Blake. Illustrated. Sq. 12mo. Oxford University Press. Humphrey Milford. London. 1927.

An exhaustive technical treatise for the artist and the student, covering both the practice of drawing and its aesthetic theory as understood and expressed by different peoples at different periods. The various chapters of the volume are devoted to the Relations between Composition and Drawing, Technical Methods, Mass Equilibrium, Perspective, Values, Anatomy and Form, Landscape Drawing, "Primitive" Drawing, etc. The text is admirably illustrated with over one hundred reproductions of drawings, sculpture and architecture.

LES ORIGINES DE LA GRAVURE EN FRANCE. Les estampes sur bois et sur métal. Les incunables xylographiques. By André Blum. Illustrated. Quarto. G. Vanoest. Paris. 1927.

An illuminating and discriminating study of primitive French engraving on wood and metal as encountered in the earliest printed books. The volume is well illustrated with seventy-eight collotype plates on heavy paper.

HISTORY OF THE MERTON ABBEY TAPESTRY WORKS. By H. C. Marillier. Illustrated 4to. Constable & Co., Ltd. London. 1927.

The genius of William Morris, who inaugurated the revival of fine printing in England at the end of the last century, found earlier expression in the founding of the Merton Abbey Tapestry Works in 1881. Here were produced a notable series of hangings from designs by Bourne Jones, Byam Shaw, Morris, Walter Crane and other eminent Pre-Raphaelite artists. The present volume includes very satisfactory color plates of seven of these works, halftone reproductions of many more, and a chronological list of them all down to the present year.

THE FOUR PARTS OF THE WORLD AS REPRESENTED IN OLD-TIME PAGEANTS AND BALLETS. By James H. Hyde. Illustrated. 4to. London. 1927.

A scholarly contribution to the English periodical "Apollo," reprinted from the pages of that magazine by the author for private distribution.

AMERICAN SILVERSMITHS AND THEIR MARKS. By Stephen G. C. Ensko. Privately Printed. Illustrated 8vo. New York. 1927.

In this attractive volume Mr. Ensko has incorporated the results of years of investigation and study, making available for the collector biographical and historical data covering over two thousand makers of early American silver and reproducing over eleven hundred of their "marks." It is the most comprehensive and useful work upon a fascinating branch of native craftsmanship that has yet appeared. An invaluable guide and aid for the collector.





PAOLO VERONESE: PORTRAIT OF A LADY WITH A GIRL
The Walters Art Gallery, Baltimore